



Music for Voices

Three Aquinas Motets

*With optional instrumental
accompaniment*

Douglas W. Scott

Three Aquinas Motets

Tantum Ergo

D.W. Scott

Andante mosso

Quasi Recitativo

Et an - ti quum do - cu -
Ve - ne - remur cernu - i: Et an - ti quum do - cu -
8 Tantum er - go Sacra - men - tum Ve - ne - remur cernu - i:
Tantum er - go Sacra - men - tum Ve - ne - remur cernu - i:

6
me - tum Novo ce - dat ri - tu - i: Praestet fi - des supple - men - tum Se - su - um defec - tu - i.
mentum Novo ce - dat ri - tu - i: Praestet fi - des supple - men - tum Sen - su - um defec - tu - i.
8 supple - men - tum Sen - su - um defec - tu - i.
fi - des supple - men - tum Sen - su - um defec - tu - i.

Danzante, Vivace

Geni - to-re, Geni - to-que

Geni - to-re, Geni - to-que La-us et ju-bi -

Geni - to-re, Geni - to-que La-us et ju-bi - la - ti - o ju-

Geni - to-re, Geni - to-que La-us et ju - bi - la - ti - o ju -

The score consists of five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The music is in 3/4 time and features a lively, dance-like melody with frequent eighth and sixteenth notes. The lyrics are Latin, and the tempo is marked 'Danzante, Vivace'.

Quasi Recitativo

La-us et ju - bi - la - ti - o, Sa-lus, honor, virtus quoque Sit et

la - ti - o ju-bi - la - ti - o, Sa-lus, honor, virtus quoque Sit et

- bi-la - ti-o ju - bi - la-ti - o, Sa-lus, ho-nor virtus quoque sit et

bi - la-ti - o ju-bi-la-ti - o, Sa-lus, honor, virtus quoque Sit et

The score consists of five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The music is in 3/4 time and features a more solemn, recitative-like melody with longer note values and rests. The lyrics are Latin, and the tempo is marked 'Quasi Recitativo'.

31

be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

be - ne - dic - ti - o Pro - ce - den - ti ab u - tro - que Com - par - sit lau - da - ti -

be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

38

Danzante, Vivace

o. Com - par sit lau - da - ti - o. A - men

Com - par sit lau - da - ti - o. A - men Amen A - - - - men A -

o.

o. Com - par sit lau - da - ti -

Quasi Recitativo

47

A-men A - men A-men A - men A - men A - men A - men.
 - men A - men A - men A - men A - men A - men.
 8 Com - par-sit lau - da - ti - o. A - men A - men A - men.
 o. A - men A - men A - men A - men A - men.

Quasi Recitativo

The score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 5/4 time signature. The tempo/style is marked 'Quasi Recitativo'. The score is divided into two systems by a double bar line. The first system contains measures 47-50, and the second system contains measures 51-54. The lyrics are: 'A-men A - men A-men A - men A - men A - men A - men.', '- men A - men A - men A - men A - men A - men.', '8 Com - par-sit lau - da - ti - o. A - men A - men A - men.', and 'o. A - men A - men A - men A - men A - men.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with accents, and includes some chords and rests.

Three Aquinas Motets

II Sacris Solemniis

D.W. Scott

Solenne

Sa - cris so - lem - ni - is iu - ncta sint gau - di - a,
Sa - cris so - lem - ni - is iu - ncta sint gau - di - a,
Sa - cris so - lem - ni - is iu - ncta sint gau - di - a,
Sa - cris so - lem - ni - is iu - ncta sint gau - di - a, gau -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are: "Sa - cris so - lem - ni - is iu - ncta sint gau - di - a, gau -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

5

et ex prae-cor - di - is so - nent prae - co - ni - a; re -
et ex prae-cor - di - is so - nent prae - co - ni - a; re -
8 et ex prae-cor - di - is so - nent prae - co - ni - a; re -
di - a, et ex prae-cor - di - is so - nent prae - co - ni - a; re -

The second system of the musical score continues from the first. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The music continues in common time (C) and one sharp (F#). The lyrics are: "et ex prae-cor - di - is so - nent prae - co - ni - a; re -". The piano accompaniment continues with harmonic support for the vocal parts.

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

ce - dant ve - te - ra, no - va sint om - ni - a, cor - da, vo - ces, et

o - pe - ra. Pa - nis an - ge - li - cus fit -

o - pe - ra. Pa - nis an - ge - li - cus fit

o - pe - ra. Pa - nis an - ge - li - cus fit -

o - pe - ra. Pa - nis an - ge - li - cus fit

o - pe - ra. Pa - nis an - ge - li - cus fit

o - pe - ra. Pa - nis an - ge - li - cus fit

o - pe - ra. Pa - nis an - ge - li - cus fit

o - pe - ra. Pa - nis an - ge - li - cus fit

20

pa - nis ho - mi - num; dat pa - nis cae - li - cus fi -

pa - nis ho - mi - num; dat pa - nis cae - li - cus fi -

pa - nis ho - mi - num; dat pa - nis cae - li - cus fi -

pa - nis ho - mi - num, ho - mi - num; dat pa - nis cae - li - cus fi -

Detailed description: This block contains the musical notation for measures 20 through 24. It consists of five systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The lyrics are: "pa - nis ho - mi - num; dat pa - nis cae - li - cus fi -" repeated in the first four systems, and "pa - nis ho - mi - num, ho - mi - num; dat pa - nis cae - li - cus fi -" in the fifth system. There are trill ornaments (marked with a '3') on the final notes of the vocal lines in measures 20, 21, and 24.

25

gu - ris - ter - mi - num; O res mi - ra - bi - lis: man -

gu - ris ter - mi - num; O res mi - ra - bi - lis: man -

gu - ris ter - mi - num; O res mi - ra - bi - lis: man -

gu - ris ter - mi - num; O res mi - ra - bi - lis: man -

Detailed description: This block contains the musical notation for measures 25 through 29. It consists of five systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The lyrics are: "gu - ris - ter - mi - num; O res mi - ra - bi - lis: man -" repeated in all five systems. There are trill ornaments (marked with a '3') on the final notes of the vocal lines in measures 25, 26, 27, and 28.

du-cat Do-mi - num pau-per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

8 du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

du-cat Do-mi - num pau - per, ser-vus et hu-mi-lis. A - men.

The musical score consists of five systems. The first four systems are vocal staves (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and features a complex time signature that changes from 2/4 to 3/4 to 5/4 to common time (C). There are several triplet markings (indicated by a '3' above a bracket) in the vocal parts. The lyrics are: 'du-cat Do-mi - num pau-per, ser-vus et hu-mi-lis. A - men.'

Three Aquinas Motets

III Lauda Sion

Molto Vivace

Musical score for the first system of 'Lauda Sion'. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano accompaniment staves (Right and Left Hand). The music is in 3/8 time and consists of six measures. The lyrics are: Lau-da Si-on Sal-va - to-rem Lau-da du-cem et pa - sto-rem In

7

Musical score for the second system of 'Lauda Sion'. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano accompaniment staves (Right and Left Hand). The music is in 3/8 time and consists of six measures. The lyrics are: Lau-da Si-on Sal-va - to-rem Lau-da du - cem et pa - sto-rem In
hym - nis et can - ti - cis. Quan-tum po - tes, tan-tum

Lau-da Si-on Sal-va-to-rem Lau-da du-cem et pa-sto-rem
 hym-nis et can-ti-cis. Nec lau-da-re su-ffi-cis.
 au-de: Qui-a major om-ni lau-de, Qui-a major om-ni

Piu Lento, Recitativo

Tu, qui cuncta scis et va-les: Qui nos pascis hic mor-tales: Tuos
 Lau
 Lau
 lau

Piu Lento, Recitativo

24

Molto Vivace

i - bi commensales, Cohae - redes et so - dal-es,
 de
 de. Lauda Si-on Salva - torem
 de.

Molto Vivace

31

Lauda Si-on Salva - torem Lauda
 Lauda ducem et pa - storem In hym - nis et can-ti - cis

Molto Vivace

Lau-da Si-on Sal-va to-rem Lau-da
 du-cem et pa-sto-rem Fac san-cto-rum ci-
 hym-nis et can-ti-cis. Fac san-cto-rum ci-
 Fac san-cto-rum ci-

Piu Lento, Recitativo

ducem et pa-sto-rem Bone pastor, panis ve-re, Jesu, nostri mise-
 vi-um ci-vi-um. Bone pastor, panis ve-re, Jesu, nostri mise-
 vi-um ci-vi-um. Bone pastor, panis ve-re, Jesu, nostri mi-se-
 vi-um ci-vi-um. Bone pastor, panis ve-re, Jesu, nostri mise-

Piu Lento, Recitativo

50

re - re: Tu nos pa-sce, nos tu - e - re: Tu nos bo-na fac vi - de - re

re - re: Tu nos pa-sce, nos tu - e - re: Tu nos bo-na fac vi - de - re

re - re: Tu nos pa-sce, nos tu - e - re: Tu nos bo-na fac vi - de - re

re - re: Tu nos pa-sce, nos tu - e - re: Tu nos bo-na fac vi - de - re

55

Molto Vivace

A-men A-men A-lle - lu - ja A-lle-lu-ja

A-men A-men A-lle - lu - ja A-lle-lu-ja

A - men A-men A-lle-lu-ja

In te-rra viven-ti - um. A-men A-men A-lle - lu - ja A-lle-lu-ja

Molto Vivace

Maestoso

A-men A-men A-men A-lle - lu - ja A - men.

A-men A - men A-lle-lu - ja A - men A - men.

A-men A - men A-lle lu - ja A - men

A - lle - lu - ja A - men

Maestoso

The musical score consists of five systems. The first system is for a vocal line, starting at measure 61. It features a treble clef and a key signature of one flat (B-flat). The time signature changes from 2/4 to 3/8, then 5/8, then 2/4, then common time (C), and finally 7/8. The lyrics are 'A-men A-men A-men A-lle - lu - ja A - men.' The second system continues the vocal line with the lyrics 'A-men A - men A-lle-lu - ja A - men A - men.' The third system continues with 'A-men A - men A-lle lu - ja A - men'. The fourth system is for a bass line with the lyrics 'A - lle - lu - ja A - men'. The fifth system is for a piano accompaniment, starting with a treble clef and a key signature of one flat. It features a 2/4 time signature that changes to 3/8, 5/8, 2/4, common time, and 7/8. The tempo marking 'Maestoso' appears above the first and fifth systems.